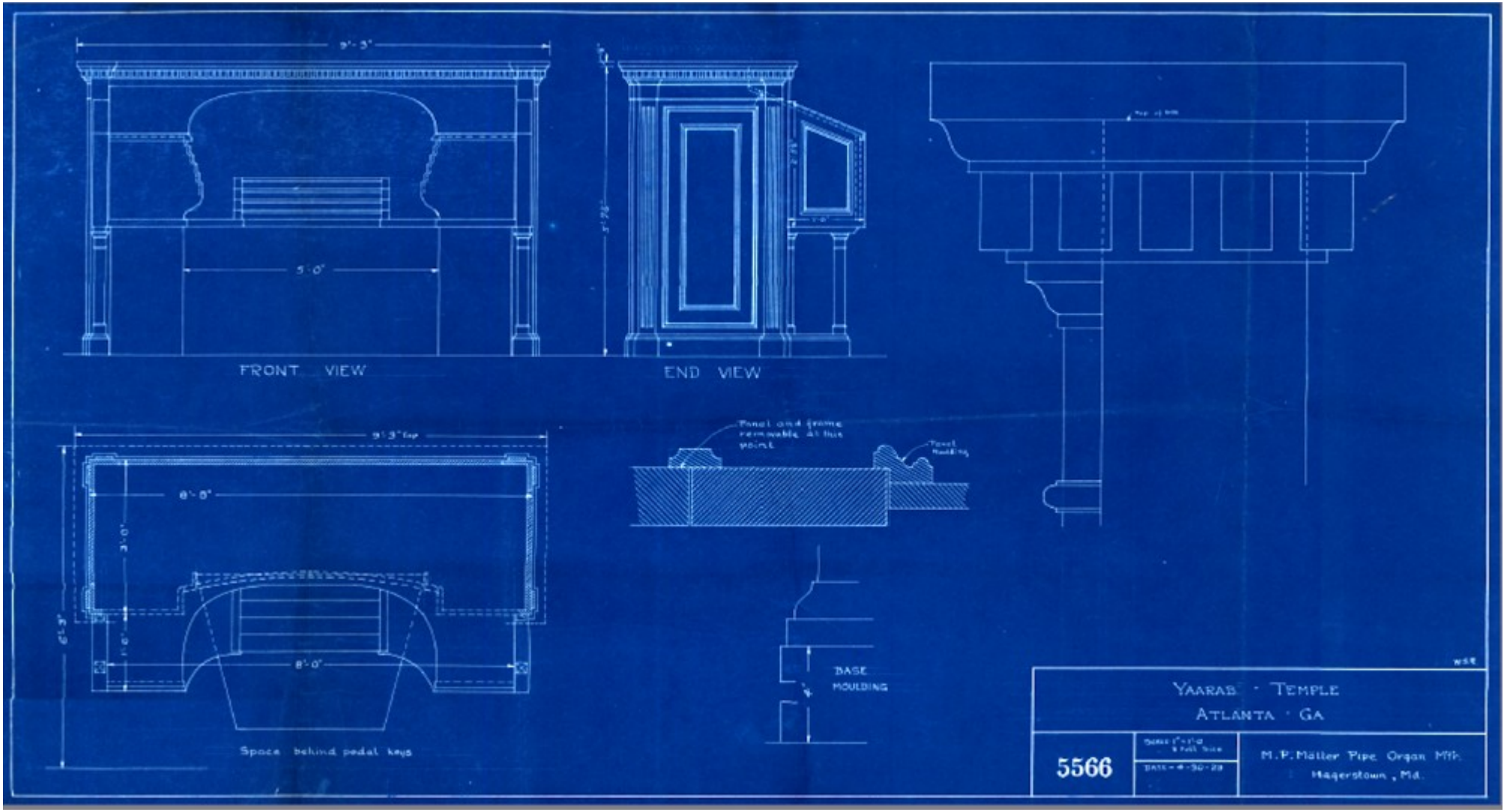
FOX MOLLER ORGAN
ORIGINAL SPECIFICATIONS
AND 1963 ATOE REPORT

At the time of its installation in December, 1929, the Fox Theatre Moller was the largest theatre organ in the world, a title it held until the Radio City Music Hall Wurlitzer debuted three years later.

The purchase price of the machine was $42,000, but according to Joe Patten the Shriners were able to pay only half that amount, due to the crash. In 2008, Aaron Appraisal Services of Atlanta valuated the replacement cost at $4.8 million dollars.


9'-3"
5'-0"
FRONT VIEW
END VIEW
9'3" top
8'-0"
3'-0"
1'-0"
8'-0"
Space behind pedal keys
Panel and frame removable at this point
Panel Moulding
BASE MOULDING
wsk
YAARAB · TEMPLE
ATLANTA · GA
5566
M.P. Möller Pipe Organ Mfr.
Hagerstown, Md.

This document is from the Joe Patten collection.

M. P. MÖLLER Organ Factory

Pipe Organ No. 5566 Date April 26, 1929.

For Yaarab Temple A.A.O.N.M.S., Atlanta, Georgia

Action Unit Electric thruout Console Detached - DE LUXE CIRCLE"AR

Casing No. Finish

Decorations Motor Electric

Width of Key-bed Stop Controls Colored Stop Keys

No. Manuals Four Wind Pressure Etherial Division on 6" Rest on 15"

To be completed Aug. 1, 1929 Blower pipe furnished by Theatre

SPECIFICATIONS

A-N-A-L-Y-S-I-S

Photocopied 5-1-50 From Original in Joe Patten's possession

LEFT SECTION
Chamber "A" (lower)

A1	8'	CHIMNEY FLUTE - Orchestral Tone - Wood Bass- Metal 13 to 85.....85 Pipes
A2	8'	SOLO VIOLINS - III Rks. - Heavy Tin - special scale.255 Pipes
A3	8'	CLARINET - full toned solo stop.....73 Pipes
A4	8'	ORCHESTRAL OBOE.....73 Pipes
A5	8'	KINURA - jazzy, big, bright.....73 Pipes
A6	8'	MINOR VOX HUMANA - feminine tone.....73 Pipes
A7		ALL DRUMS AND TRAPS -

Unit a- Bass Drum I and Small Cymbal I
Unit b- Bass Drum II and Small Cymbal II
Unit c- Castanets I & II (4), Triangles I & II, Tambourines I & II and Sleigh Bells
Unit d- Slap Sticks I
Unit e- Slap Sticks II
Unit f- Wind Effect I
Unit g- Wind Effect II
Unit h- Aeroplane Effect
Unit i- Thunder Storm
Unit j- Steamboat Whistle and Locomotive Whistle
Unit k- Snare Drums I & II, Chinese Block I & II. Tom Tom, Persian Cymbals I & II, Chinese Gongs I & II, Sirens I & II, Song Birds I & II (8), Ford Horn, Auto Horn, Door Bell, Chinese Crash Cymbals I & II, Fire Gong, and Locomotive Bell.
Unit l- Ding Dongs I & II
Unit m- Shuffle

LEFT SECTION
Chamber "B" (upper)

			Pipes Off Tremolo
B1	16'	DIAPHONIC DIAPASON- Largest scale wood Diaphone bass 36 scale at 8' C zinc bearded - 48 scale at 4' C 100 guage Hoyt Metal - leathered.....85 Pipes	24
B2	16'	TIBIA CLAUSA - Standard Style 150 large, heavy Theatre scale, leathered.....97 Pipes	24
B3	16'	VIOLA - 44 scale zinc at 16' C - 56 scale zinc at 8' C - spot metal treble - not too keen - moderate tone.....97 Pipes	12
B4	8'	GAMBA - 56 scale heavy zinc at 8' C - 68 scale heavy tin at 4' C - biggest string.....85 Pipes	
B5	8'	GAMBA CELESTE - scale same as B 4 - tone heavier.85 Pipes	

LEFT SECTION (Cont'd.)
Chamber "B" (upper)

			Pipes off Tremolo
B6	16'	SOLO POST HORN - big tone - outstanding.....85 Pipes	24
B7	8'	POST HORN.....73 Pipes	12
B8	8'	FRENCH TRUMPET.....73 Pipes	12
B9		MARIMBA - single and repeat strokes - metal resonators.....49 Bars	
B10		ORCHESTRAL BELLS - single and repeat strokes...37 Bars	
B11		CHIMES - 1½ - G to G - dampers.....25 Tubes	

RIGHT SECTION
Chamber "C" (upper)

C1	8'	STENTORPHONE - 38 scale heavy inverted languid - big tone.....73 Pipes	12
C2	16'	TIBIA PLENA - large open wood bass - largest scale - heavy treble.....85 "	24
C3	16'	BOURDON - 16' Octave large Bourdon - 8' Octave Stopped Wood tapering to 4' Octave Open Wood Concert Flute Scale - Orchestral tone - 97 Pipes	24
C4	16'	VIOLONCELLO - 16' Octave Heavy wood - Violone scale Treble Spotted metal, 56 scale - broad tone - real Cello quality.....97 Pipes	12
C5	8'	VIOLONCELLO CELESTE - same scale as 8' of C 4 - also similar tone.....80 Pipes	
C6	16'	HARMONIC TUBA - Zinc bass - Big scale - Harmonic at 4' F#, No. 31.....85 Pipes	24
C7	8'	SAXAPHONE - Characteristic tone.....73 Pipes	
C8	8'	ENGLISH HORN - Imitative.....73 Pipes	
C9	4'	HARP - metal resonators - dampers - single stroke only .....61 Bars	
C10		XYLOPHONE - metal resonators - repeat stroke only - big.....49 Bars	

RIGHT SECTION
Chamber "D" (lower)

D1	8'	SOLO TIBIA CLAUSA - 4 notes larger than D 2 - heavier hard wood fronts - polished and burnished lips - Sobby tone....85 Pipes	12
D2	8'	GEMSHORN - tapered zinc bass.....73 Pipes	
D3	8'	GEMSHORN CELESTE - tapered zinc bass.....73 Pipes	
D4	8'	ORCHESTRAL VIOLINS - III Rks. 64 scale - tin..255 Pipes	
D5	8'	FRENCH HORN.....73 Pipes	12
D6	8'	MEZZO VOX HUMANA - full toned.....73 Pipes	
D7		CHRYSOGLOTT or ("DEAGAN VIBRA HARP) optional...37 Bars	

ETHERIAL SECTION
Chamber "E" (duplex chest) 6" wind - 73 note stations

E1	8'	OPEN DIAPASON - 40 scale - zinc bass.....73 Pipes
E2	8'	DULCIANA - 54 scale.....73 Pipes
E3	8'	STOPPED DIAPASON.....73 Pipes
E4	4'	FLUTE HARMONIC.....73 Pipes
E5	8'	SALICIONAL - 58 scale.....73 Pipes
E6	8'	VOX CELESTE - 60 scale.T.C.....61 Pipes
E7	8'	SMALL TRUMPET - old time organ type.....73 Pipes
E8	8'	OBOE.....73 Pipes
E9	8'	VOX HUMANA.....61 Pipes
E10	15'	BOURDON - large scale.....44 Pipes

BOMBARDE ORGAN Fourth (Top) Manual.
73 Note Station.

1	16'	Diaphone.....From #B1.....73 Notes	
2	16'	Brass Ensemble V Rks..... " B6,B7,B8,C6 & D5.....73 Notes	
3	16'	Flute Ensemble II Rks..... " B2 & C2.....73 Notes	
4	16'	Strings II Rks. Tenor C... " B4 & B5.....61 Notes	
5	16'	Wood Wind Ensemble.T.C.VI Rks. "A3,A4,A5,C7,C8,D5.....61 Notes	
6	8'	Diapasons III Rks.....From B1,C1,E1.....73 Notes	
7	8'	Tibia Ensemble III Rks.... " B2,C2,D1.....73 Notes	
8	8'	String Ensemble XIII Rks.. " A2,B3,B4,B5,C4,C5,D4, E5 & E6.....73 Notes	
9	8'	Brass Ensemble VI Rks.... " B6,B7,B8,C6,D5 & E7....73 Notes	
10	8'	Wood Wind Ensemble VII Rks. " A3,A4,A5,C7,C8,D5 & E8,73 Notes	
11		Vox Humana Chorus VII Rks,Draws #A5, & D6 at 16',8' & 4', and E9 at 8'...73 Notes	
12	4'	Tibia Ensemble III Rks....From B2,C2 & D1.....73 Notes	
13	4'	Violins Ensemble XI Rks... " A2,B3,B4,B5,C4,C5 & D4.73 Notes	
14	4'	Wood Wind Ensemble VI Rks. " A3,A4,A5,C7,C8 & D5....61 Notes	
15	2'	Tibias II Rks..... " B2 & D1.....61 Notes	
16	1'	Fifes III Rks..... " B2,C3 & D1.....61 Notes	
17	(4')	Xylophone..... " C10 - Repeat bottom octave....61 Notes	
18		Marimba - (Repeat Stroke). " B9 - Repeat bottom octave....61 Notes	
19		Marimbaphone - (Single Stroke) "B9 - Repeat bottom Octave....61 Notes	
20		Orchestral Bells - (Repeat Stroke) From B10 - Repeat bottom & top octaves...61 Notes	
21		Glockenspiel - (Single Stroke) - From B10 - Repeat bottom & top octaves...61 Notes	
22		Chrysoglott - (Single Stroke) - From D7 - Repeat bottom & top octaves...61 Notes	
23		Chimes.....wired 20 to 44. From B11.....25 Notes	
24		First Snare Drum (Roll)	
25		First Snare Drum (Tap)	
26		Second Snare Drum (Roll)	
27		Second Snare Drum (Tap)	
28		Muffled Drum (Roll)	
29		Tom Tom	
30		Shuffle	
31		Chinese Blocks (Roll)	
32		Chinese Blocks (Tap)	
33		Tambourine	
34		Castanets	
		(Etherial Section)	
35	8'	Open Diapason.....From E1.....73 Notes	
36	8'	Dulciana..... " E2.....73 Notes	
37	8'	Stopped Diapason..... " E3.....73 Notes	
38	8'	Salicional..... " E5.....73 Notes	
39	8'	Vox Celeste...T.C..... " E6.....61 Notes	
40	4'	Flute Harmonic..... " E4.....73 Notes	
41	8'	Small Trumpet..... " E7.....73 Notes	
42	8'	Oboe..... " E8.....73 Notes	
43	8'	Vox Humana..... " E9.....61 Notes	

SOLO ORGAN Third Manual
73 Note Station

44	16'	Tibia Clausa	From	D2	73 Notes
45	16'	Bourdon	"	C3	73 Notes
46	16'	String Bass IV Rks.	"	A2 & C4	73 Notes
47	16'	Tuba	"	C6	73 Notes
48	16'	Bass Saxaphone.T.C.	"	C7	61 Notes
49	16'	Vox Humanas II Rks.	"	A5 & D6	61 Notes
50	16'	Bass Clarinet	"	A3 T.C.	61 Notes
51	16'	Bass Kimura	"	A5 T.C.	61 Notes
52	8'	Diaphonic Diapason	"	B1	73 Notes
53	8'	Stentorphone	"	C1	73 Notes
54	8'	Tibia Plena	"	C2	73 Notes
55	8'	Solo Tibia Clausa	"	D1	73 Notes
56	8'	Tibia Clausa	"	D2	73 Notes
57	8'	Concert Flute	"	C3	73 Notes
58	8'	Chimney Flute	"	A1	73 Notes
59	8'	Gemshorn	"	D2	73 Notes
60	8'	Gemshorn Celeste	"	D3	73 Notes
61	8'	Gamba	"	D4	73 Notes
62	8'	Gamba Celeste	"	D5	73 Notes
63	8'	Violoncellos II Rks.	"	C4 & C5	73 Notes
64	8'	Solo Violins III Rks.	"	A2	73 Notes
65	8'	Orch. Violins III Rks.	"	D4	73 Notes
66	8'	Tuba Harmonic	"	C6	73 Notes
67	8'	Solo Post Horn	"	D6	73 Notes
68	8'	Post Horn	"	D7	73 Notes
69	8'	French Trumpet	"	D8	73 Notes
70	8'	Saxaphone	"	C7	73 Notes
71	8'	French Horn	"	D5	73 Notes
72	8'	English Horn	"	C8	73 Notes
73	8'	Orchestral Oboe	"	A4	73 Notes
74	8'	Clarinet	"	A3	73 Notes
75	8'	Kimura	"	A5	73 Notes
76	8'	Mezzo Vox Humana	"	D6	73 Notes
77	8'	Minor Vox Humana	"	A6	61 Notes
78	4'	Solo Tibia Clausa	"	D1	73 Notes
79	8'	Tibia Clausa	"	D2	73 Notes
80	4'	Tibia Plena	"	C2	73 Notes
81	4'	Concert Flute	"	C3	73 Notes
82	4'	Chimney Flute	"	A1	73 Notes
83	4'	Gamba	"	B4	73 Notes
84	4'	Gamba Celeste	"	B5	73 Notes
85	4'	Solo Violins II Rks	"	A2	73 Notes
86	4'	Orch. Violins III Rks.	"	D4	73 Notes
87	4'	Violoncellos.II.Rks.	"	C4 & C5	73 Notes
88	4'	French Horn	"	D5	61 Notes
89	4'	Kimura	"	A5	61 Notes
90	4'	Mezzo Vox Humana	"	D6	61 Notes
91	4'	Minor Vox Humana	"	A6	61 Notes
92	4'	Clarinet	"	A3	61 Notes
93	2-2/3'	Solo Tibia Clausa	"	D1	61 Notes
94	2-2/3'	Solo Violins III Rks	"	A2	61 Notes
95	2'	Solo Tibia Clausa	"	D1	61 Notes
96	2'	Concert Flute	"	C3	61 Notes
97	2'	Solo Violins III Rks.	"	A2	61 Notes
98	1-1/7'	Solo Tibia Clausa	"	D1	61 Notes
99	1'	Solo Tibia Clausa	"	D1	61 Notes
100	1'	Solo Violins III Rks.	"	A2	61 Notes

SOLO ORGAN (Cont'd.)

101	(4')	Harp	From #C9		61 Notes
102	(8')	Harp	"	C9...Repeat Bottom Octave	73 Notes
103	(4')	Xylophone	"	C10...Repeat Bottom Octave	61 Notes
104	(2')	Octave Xylophone	"	C10...Repeat Top Octave	61 Notes
105		Orchestral Bells(Repeat Stroke)	"B10...Repeat Top & Bottom Octaves		61 Notes
106		Glockenspiel (Single Stroke)	From #B10.Repeat Top & Bottom Octaves		61 Notes
107		Marimba - (Repeat Stroke..	From B9.....Repeat Botton Octave		61 Notes
108		Marimbaphone - (Single Stroke)	From B9.Repeat Botton Octave		61 Notes
109		Chrysoglott	From D7.....Repeat Top & Bottom Octaves		61 Notes
110		Chimes....wired 32 to 54..	"	B11	25 Notes

GREAT ORGAN — Second Manual — 73 Note station

111	16'	Tibia Clausa	From B2		73 Notes
112	16'	Diaphone	"	B1	73 Notes
113	16'	Bourdon	"	C3	73 Notes
114	16'	String Bass	"	C4	73 Notes
115	16'	Bass Viole	"	B3	73 Notes
116	16'	Gamba....T.C.	"	B4	61 Notes
117	16'	Gamba Celeste...T.C.	"	B5	61 Notes
118	16'	Tuba	"	C6	73 Notes
119	16'	Saxaphone.....T.C.	"	C7	61 Notes
120	16'	Clarinet.....T.C.	"	A3	61 Notes
121	16'	Mezzo Vox Humana...T.C.	"	D6	61 Notes
122	16'	Vox Humana	"	A6	73 Notes
123	8'	Diaphonic Diapason	"	F1	73 Notes
124	8'	Stentorphone	"	C1	73 Notes
125	8'	Solo Tibia Clausa	"	D1	73 Notes
126	8'	Tibia Plena	"	C2	73 Notes
127	8'	Tibia Clausa	"	B2	73 Notes
128	8'	Concert Flute	"	C3	73 Notes
129	8'	Chimney Flute	"	A1	73 Notes
130	8'	Gemshorn	"	D2	73 Notes
131	8'	Gemshorn Celeste	"	D3	73 Notes
132	8'	Gamba	"	B4	73 Notes
133	8'	Gamba Celeste	"	B5	73 Notes
134	8'	Violoncellos II Rks.	"	C4 & C5	73 Notes
135	8'	Viola	"	B3	73 Notes
136	8'	Solo Violins III Rks	"	A2	73 Notes
137	8'	Orch.Violins III Rks	"	D4	73 Notes
138	8'	Tuba Harmonic	"	C6	73 Notes
139	8'	Solo Post Horn	"	B6	73 Notes
140	8'	Post Horn	"	B7	73 Notes
141	8'	French Trumpet	"	B8	73 Notes
142	8'	Saxaphone	"	C7	73 Notes
143	8'	French Horn	"	D5	73 Notes
144	8'	English Horn	"	C8	73 Notes
145	8'	Orchestral Oboe	"	A4	73 Notes
146	8'	Clarinet	"	A3	73 Notes

GREAT ORGAN (Cont'd.)

147	8'	Kinura	From A5	73 Notes
148	8'	Mezzo Vox Humana	" D6	73 Notes
149	8'	Minor Vox Humana	" A6	73 Notes
150	4'	Stentorphone	" C1	61 Notes
151	4'	Solo Tibia Clausa	" D1	73 Notes
152	4'	Tibia Clausa	" B2	73 Notes
153	4'	Concert Flute	" C3	73 Notes
154	4'	Chimney Flute	" A1	73 Notes
155	4'	Gambas II Rks	" B4 & B5	73 Notes
156	4'	Solo Violins III Rks	" A2	73 Notes
157	4'	Orchestral Violins	" D4	73 Notes
158	4'	Solo Post Horn	" D6	61 Notes
159	4'	French Trumpet	" D8	61 Notes
160	4'	French Horn	" D5	61 Notes
161	4'	Clarinet	" A3	73 Notes
162	4'	Kinura	" A5	61 Notes
163	4'	Mezzo Vox Humana	" D6	61 Notes
164	4'	Minor Vox Humana	" A6	61 Notes
165	2-2/3'	Tibia Clausa	" B2	61 Notes
166	2-2/3'	Nazard	" C3	61 Notes
167	2-2/3'	Violoncellos II Rks	" C4 & C5	61 Notes
168	2'	Tibia Clausa	" B2	61 Notes
169	2'	Concert Flute	" C3	61 Notes
170	2'	Solo Violins III Rks	" A2	61 Notes
171	1-3/5'	Tierce	" C3	61 Notes
172	(4')	Harp	" C9	61 Notes
173	(8')	Harp	" C9. Repeat Bottom Octave	73 Notes
174	(4')	Xylophone	" C10. Repeat Bottom Octave	61 Notes
175	(2')	Octave Xylophone	" C10. Repeat Top Octave	61 Notes
176		Orchestral Bells. (Repeat Stroke)	From D10. Repeat Top & Bottom Octaves	61 Notes
177		Glockenspiel. (Single Stroke)	From D10. Repeat Top & Bottom Octaves	61 Notes
178		Marimba - (Repeat Stroke).	From B9. Repeat Bottom Octave	61 Notes
179		Marimbaphone-(Single Stroke)	" D9. Repeat Bottom Octave	61 Notes
180		Chrysoglott	" D7. Repeat Top & Bottom Octaves	61 Notes
181		Chimes...wired 32 to 54	" B11	25 Notes

(Ethorial Section)

182	8'	Open Diapason	From E1	73 Notes
183	8'	Dulciana	" E2	73 Notes
184	8'	Stopped Diapason	" E3	73 Notes
185	8'	Salicional	" E5	73 Notes
186	8'	Vox Celeste...T.C	" E6	61 Notes
187	4'	Flute Harmonic	" E4	73 Notes
188	8'	Small Trumpet	" E7	73 Notes
189	8'	Oboe	" E8	73 Notes
190	8'	Vox Humana	" E9	61 Notes

GREAT ORGAN SECOND TOUCH

61 Note Station

191	16'	Diaphone	From	B1	61 Notes
192	16'	Tuba	"	C6	61 Notes
193	16'	Gamba....T.C.	"	B4	49 Notes
194	16'	Gamba Celeste..T.C.	"	B5	49 Notes
195	16'	Solo Post Horn	"	D6	61 Notes
196	8'	Diaphonic Diapason	"	D1	61 Notes
197	8'	Tibia Plena	"	C2	61 Notes
198	8'	Solo Tibia Clausa	"	D1	61 Notes
199	8'	Gamba	"	D4	61 Notes
200	8'	Gamba Celeste	"	D5	61 Notes
201	8'	Post Horns II Rks	"	D6 & D7	61 Notes
202		Glockenspiel(Single Stroke)	From	B10-Repeat Bottom & Top Octaves	61 Notes
203		Snare Drums (Roll) (Both Drums)			
204		Solo to Great 8' (Coupler)			
205		Solo to Great 4' (Coupler)			

ACCOMPANIMENT ORGAN First (Bottom) Manual

73 Note Station

206	16'	Bourdon	From	C3	73 Notes
207	16'	String Bass	"	C4	73 Notes
208	8'	Diaphonic Diapason	"	D1	73 Notes
209	8'	Stentorphone	"	C1	73 Notes
210	8'	Solo Tibia Clausa	"	D1	73 Notes
211	8'	Tibia Clausa	"	D2	73 Notes
212	8'	Concert Flute	"	C3	73 Notes
213	8'	Chimney Flute	"	A1	73 Notes
214	8'	Gamba	"	C4	73 Notes
215	8'	Gamba Celeste	"	C5	73 Notes
216	8'	Gemshorn	"	D2	73 Notes
217	8'	Gemshorn Celeste	"	D3	73 Notes
218	8'	Violoncellos II Rks	"	C4 & C5	73 Notes
219	8'	Viola	"	D3	73 Notes
220	8'	Solo Violins III Rks	"	A2	73 Notes
221	8'	Orch. Violins III Rks	"	D4	73 Notes
222	8'	Tuba	"	C6	73 Notes
223	8'	Saxaphone	"	C7	73 Notes
224	8'	French Horn	"	D5	73 Notes
225	8'	English Horn	"	C8	73 Notes
226	8'	Orchestral Oboe	"	A4	73 Notes
227	8'	Clarinet	"	A3	73 Notes
228	8'	Kinura	"	A5	73 Notes
229	8'	Mezzo Vox Humana	"	D6	73 Notes
230	8'	Minor Vox Humana	"	A6	73 Notes
231	4'	Tibia Clausa	"	D2	73 Notes
232	4'	Concert Flute	"	C3	73 Notes
233	4'	Violoncello	"	C4	73 Notes
234	4'	Viola	"	D3	73 Notes
235	4'	Solo Violins III Rks	"	A2	73 Notes
236	4'	French Horn	"	D5	61 Notes
237	4'	Mezzo Vox Humana	"	D6	61 Notes
238	2-2/3'	Violoncello	"	C4	61 Notes
239	2'	Concert Flute	"	C3	61 Notes
240	2'	Violoncello	"	C4	61 Notes
241	2'	Viola	"	D3	61 Notes
242	1-3/5'	Viola	"	D3	61 Notes

ACCOMPANIMENT ORGAN (Cont'd.)

243	(4')	Harp.....From #C9.....61 Notes
244	(8')	Harp..... " C9..Repeat Bottom Octave..73 Notes
245	(4')	Xylophone..... " C10.Repeat Bottom Octave..61 Notes
246	(2')	Octave Xylophone..... " C10.Repeat Top Octave.....61 Notes
247		Orchestral Bells-(Repeat Stroke) From B10.Repeat Top & Bottom Octaves....61 Notes
248		Marimba - (Repeat Stroke) From B9.Repeat Bottom Octave.61 Notes
249		Marimbaphone - (Single Stroke) From B9...Repeat Bottom Octave.....61 Notes
250		Chrysoglott.....From D7...Repeat Top & Bottom Octaves.....61 Notes
251		Chimes...wired 32 to 54..From B11.....25 Notes
252		First Snare Drum (Roll)
253		First Snare Drum (Tap)
254		Second Snare Drum (Roll)
255		Second Snare Drum (Tap)
256		Muffled Drum (Roll)
257		Tom Tom
258		Shuffle
259		Chinese Blocks (Roll)
260		Chinese Blocks (Tap)
261		Tambourines
262		Castanets

ACCOMPANIMENT ORGAN Second Touch

61 Note Station

263	8'	Diaphonic Diapason...From B1.....61 Notes
264	8'	Tibia Plena..... " C2.....61 Notes
265	8'	Solo Tibia Clausa..... " D1.....61 Notes
266	8'	Gamba..... " B4.....61 Notes
267	8'	Gamba Celeste..... " B5.....61 Notes
268	8'	Solo Violins III Rks.. " A2.....61 Notes
269	8'	Orch. Violins III Rks. " D4.....61 Notes
270	8'	Tuba..... " C6.....61 Notes
271	8'	English Horn..... " C8.....61 Notes
272	8'	Saxaphone..... " C7.....61 Notes
273	8'	French Horn..... " D6.....61 Notes
274	8'	Clarinet..... " A3.....61 Notes
275		Glockenspiel- (Single Stroke) From B10..Repeat Top & Bottom Octaves.....61 Notes
276		Chimes..wired 8 to 32.From B11.....25 Notes
277		Chinese Block
278		Snare Drums (Roll) (Both Drums)
279		Triangles
280		Song Birds
281		Solo to Accompaniment 8' (Coupler)
282		Solo to Accompaniment 4' (Coupler)

PEDAL ORGAN

32 Note Station

283	32'	Acoustic Bass.....From B1 & B2.....32 Notes
284	16'	Diaphone..... " B1.....32 Notes
285	16'	Tibia Plena..... " C2.....32 Notes
286	16'	Tibia Clausa..... " D2.....32 Notes
287	16'	Bourdon..... " C3.....32 Notes
288	16'	String Bass..... " C4.....32 Notes
289	16'	Bass Viole..... " B3.....32 Notes
290	16'	Tuba..... " C5.....32 Notes
291	16'	Solo Post Horn..... " B6.....32 Notes
292	8'	Diaphonic Diapason... " B1.....32 Notes
293	8'	Stentorphone..... " C1.....32 Notes
294	8'	Flute..... " C3.....32 Notes

PEDAL ORGAN (Cont'd.)

295	8'	Tibia Plena	From	C2	32 Notes
296	8'	Solo Tibia Clausa	"	D1	32 Notes
297	8'	Tibia Clausa	"	B2	32 Notes
298	8'	Gambas II Rks	"	B4 & B5	32 Notes
299	8'	Violoncellos II Rks	"	C4 & C5	32 Notes
300	8'	Solo Violins, III Rks	"	A2	32 Notes
301	8'	Clarinet	"	A3	32 Notes
302	8'	English Horn	"	C8	32 Notes
303	8'	Tuba	"	C6	32 Notes
304	4'	Tibia Clausa II Rks	"	B2 & D1	32 Notes
305	4'	Gambas	"	B4 & B5	32 Notes
306	4'	English Horn	"	C8	32 Notes
307	4'	Solo Violins III Rks	"	A2	32 Notes
308	4'	Tuba	"	C6	32 Notes

PEDAL ORGAN SECOND TOUCH
32 Note Station

309	16'	Diaphone	From	B1	32 Notes
310	16'	Solo Post Horn	"	B6	32 Notes
311	8'	Tuba	"	C6	32 Notes
312		Chimes, wired 8 to 32	"	D11	25 Notes
313		First Bass Drum			
314		Second Bass Drum			
315		First Cymbal			
316		Second Cymbal			
317		Kettle Drum (On both Bass Drums)			
318		Snare Drum (Roll) (Both Drums)			
319		Persian Cymbals			
320		Chinese Gongs			

COUPLERS

321	Bombarde 4'
322	Bombarde 2'
323	Solo 4'
324	Solo 16'
325	Great 4'
326	Solo to Great 16'
327	Accompaniment 4'
328	Accompaniment to Great (8')
329	Solo to Great (8')
330	Solo to Accompaniment (8')
331	Bombarde to Great (8')
332	Solo to Pedal (8')
333	Bombarde to Pedal (8')
334	Great to Pedal (8')
335	Accompaniment to Pedal (8')
336	Pedal Octave

TRICK COUPLERS
Not affected by Combinations or Crescendo.

337	Great to Solo 4-4/7'
338	Great to Solo 5-1/3'
339	Great to Solo 6-2/5'

EFFECTS
(By Spring Stop Keys Over Solo)

340 Song Birds I (4 Birds)
341 Song Birds II (4 Birds)
342 Siren I (Megaphone)
343 Siren II (Megaphone)
344 Ford Horn (Pneumatic Switch)
345 Door Bell (Telephone)
346 Slap Sticks (2 Sets)
347 Steamboat Whistle (Separate Pipes)
348 Auto Horn
349 Fire Gong (repeating Action)
350 Locomotive Bell
351 Locomotive Whistle (Separate Pipes)
352 Aeroplane Effect
353 Trinagle
354 Persian Cymbals (1st touch, repeat stroke; 2nd touch, single stroke) 3 Hammers.
355 Chinese Gongs (1st touch, repeat stroke; 2nd touch, single stroke) 3 Hammers.
356 Grand Crash (1st touch, Snare Drum Roll; 2nd touch, Crash)
357 Cymbals (Small)
358 Grand Cymbals (Chinese Crash) 2 Cymbals
359 Sleigh Bells (Reversible)
360 Wind Effect (Reversible - Also for Surf Effect) (2 outfits)
361 Storm (Thunder Roll Soft Graduated)
362 Thunder Crash (1st touch, Roll: 2nd touch, Crash-Graduated)
363 Chime Peal (Reversible)
364 Ding Dong I
365 Ding Dong II

(By Spring Foot Levers)

366 Triangles - 2
367 Persian Cymbals (1st touch, repeat stroke; 2nd touch, single stroke) 3 Hammers.
368 Chinese Gongs, (1st touch, repeat stroke; 2nd touch, single stroke) 3 Hammers.
369 Grand Crash (1st touch, Snare Drum Roll; 2nd touch, crash)
370 Cymbals (Small)
371 Grand Cymbals (Chinese Crash) 2 Cymbals
372 Sleigh Bells (Reversible)
373 Wind Effect (Reversible - Also for Surf Effect)(2 outfits)
374 Storm (Thunder Roll Soft Graduated)
375 Thunder Crash (1st touch Roll; 2nd touch, Crash Graduated
376 Chime Peal (Reversible)
377 Ding Dong I
378 Ding Dong II

T R E M O L O S (Engraved Vibrato)

379 Orchestral - "A" - on Stops A1, A2, A3, A4, A5 & A6
380 Orchestral - "B" - on Stops B3, B4, & B5.
381 Orchestral - "C" - on Stops C4, C5, & C8.
382 Orchestral - "D" - on Stops D2, D3, D4 & D6.
383 Orchestral - "E" - on Stops E2, E5, E6, E8 & E9.
384 Foundation - "B" - on Stops B1, B2, B6, B7 & B8.
385 Foundation - "C" - on Stops C1, C2, C3, C6 & C7.
386 Foundation - "D" - on Stops D1 & D5.
387 Foundation - "E" - on Stops E1, E3, E4, E7.

ADJUSTABLE COMBINATIONS
(Adjustable at the Bench by the Pistons)

Six Double Acting Pistons and Cancel affecting on 1st touch, the Bombarde Stops, including Etherial section; on 2nd touch the Pedal Stops.
Six Double Acting Pistons and Cancel affecting on 1st touch, the Solo Stops; on 2nd touch the Pedal Stops
Six Double Acting Pistons and Cancel Affecting on 1st touch, the Great Stops, including Etherial section; on 2nd touch the Pedal Stops
Six Double Acting Pistons and Cancel affecting on 1st touch, the Accompaniment stops; on 2nd touch the Pedal Stops
Six Pistons and Cancel affecting the Pedal Stops
Six Pistons and Cancel affecting the Entire Organ

ACCESSORIES

Manual

1 Locking slides connecting any or all Expression to any Pedal
2 Sforzando Piston(reversible) under Great Manual-
Cancels percussions & Tremolos-green light when On
3 Trap cancel Piston-Moves Stop Keys tied in also to all No. 2 Manual Pistons
4 Vibrato Cancel Piston Moves Stop Keys - No 3) Ad Lib
5 Coupler Cancel Piston Moves Stop Keys - No. 4 Manual Pistons
6 2nd touch Cancel Piston Moves Stop Keys - No 6 Manual Pistons
7 Drum Pistons ("On" and "Off") (Snare Drum Roll on Accompaniment Manual; Bass Drum and Cymbal on Pedal Organ 2nd touch; White light when ON)

8 Electric Piston for Operator's Booth) Extreme left under
9 Electric Piston for Attendant) accompaniment Manuals
10 Red Light for Crescendo
11 Natural Light for Generator Test
12 Red and White Disk Indicators for Expression and Crescendo Pedals
13 Yellow Light for Harp Dampers when "On"
14 Purple Light for Chime Dampers when "On"
15 Voltmeter

Pedal

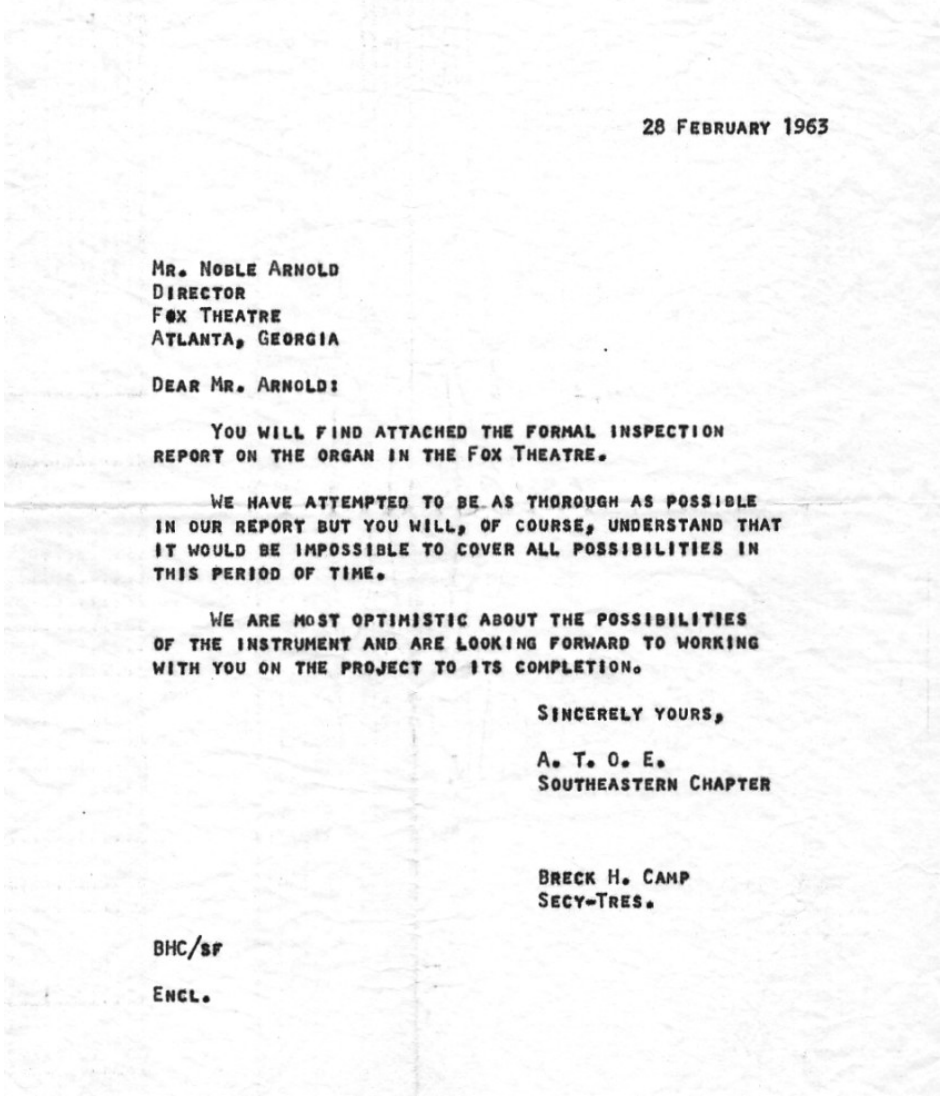
16 Lever for Chime Dampers (reversible)
17 Lever for Harp Dampers (reversible)
18 Sforzando Lever (reversible-duplicating action of 2)
19 Balanced Expression Pedal I)
20 Balanced Expression Pedal II)
21 Balanced Expression Pedal III, concaved Smooth Raw Wood & lettered.
22 Balanced Expression Pedal IV
23 Balanced Expression Pedal V-for Etherial Organ
24 Crescendo Pedal (Cancels percussions & tremolos)
25 Balanced Master Expression Pedal affecting All Expressions

One blower, motor and generator of ample capacity under any test
Electric lights for Stop controls and Pedal Board
Organists Bench with Adjustable Spring Back
Wide music rack with nickle plated three way adjustment.
Circular Lever Board above Pedal Keys
Concave and Radiating Pedal Clavier, extended Naturals
New Type flat wire relay
Silver wire for all stop action and other round wire contacts.
Moller Unit System in this organ - section A,B,C,D only with separate outside magnets for each pipe; and separate primary for relay and each chest valve over one half inch in diameter.

Swell shades all vertical 2-1/2" laminated.
When organ is not in use, swell shades to be closed.

AEM - 4/27/29
Checked by.....date.....

The 1963 Restoration report to the Fox from the Atlanta Chapter of the ATOS (ATOE):



28 FEBRUARY 1963

MR. NOBLE ARNOLD
DIRECTOR
FOX THEATRE
ATLANTA, GEORGIA

DEAR MR. ARNOLD:

YOU WILL FIND ATTACHED THE FORMAL INSPECTION REPORT ON THE ORGAN IN THE FOX THEATRE.

WE HAVE ATTEMPTED TO BE AS THOROUGH AS POSSIBLE IN OUR REPORT BUT YOU WILL, OF COURSE, UNDERSTAND THAT IT WOULD BE IMPOSSIBLE TO COVER ALL POSSIBILITIES IN THIS PERIOD OF TIME.

WE ARE MOST OPTIMISTIC ABOUT THE POSSIBILITIES OF THE INSTRUMENT AND ARE LOOKING FORWARD TO WORKING WITH YOU ON THE PROJECT TO ITS COMPLETION.

SINCERELY YOURS,

A. T. O. E.
SOUTHEASTERN CHAPTER

BRECK H. CAMP
SECY-TRES.

BHC/SF

ENCL.

INSPECTION REPORT

FOX THEATRE
ATLANTA, GA.

A. T. O. E.

I. GENERAL CHAMBER INSPECTION

CHAMBER "A":
1. WALKBOARD ON MAIN CHEST BURNED BY LIGHT BULB IN PAST.
2. CASTANETS # 1 AND # 2 STRINGS BROKEN - RE-STRING.
3. TREMOLOS NOT GETTING CONTROL VOLTAGE. PROBABLE CAUSE: CABLE DAMAGE IN CONSOLE PIT.
4. SNARE DRUMS # 1 AND # 2 HAMMERS OFF - REPLACE.
5. CHINESE GONG FALLEN - RE-STRING AND HANG.
6. ONE PIPE MISSING FROM BOAT WHISTLE - REPLACE.
7. "SHUFFLE" LINKAGE DISCONNECTED - RE-CONNECT.
8. CHECK AND ADJUST LARGE CHIME POWER PNEUMATICS.
9. ALL COVERS ON RELAYS HAVE BEEN LEFT OFF - PUT BACK.
10. THOROUGHLY CLEAN ALL CHESTS AND PIPES.

CHAMBER "B":
1. PLASTER FALLEN FROM CEILING - CLEAN THOROUGHLY.
2. POST HORN SECOND "C" FROM TOP PIPES MISSING - REPLACE.
3. THOROUGHLY CLEAN AND WASH ALL CHESTS AND PIPES.

CHAMBER "C":
1. TENOR "C", OPEN DIAPASON TOE CRUSHED - REPAIR.
2. TENOR "C", TUBA, BOOT SEAM CRACKED - REPAIR.
3. TENOR "D", TIBIA PLENA OUT OF HOLD - REPLACE.
4. MANUAL RESERVOIR, FRONT CHEST REQUIRED RELEATHERING - APPROXIMATE COST OF MATERIALS - $25.00.
5. CURTAIN VALVE ON ABOVE RESERVOIR NEEDS ADJUSTMENT AND POSSIBLE REPLACEMENT OF CURTAIN ROD - APPROXIMATE COST OF PARTS IF REQUIRED - $5.00.
6. MISCELLANEOUS MINOR WIND LEAKS - TIGHTEN AND PACK.
7. THOROUGHLY CLEAN ALL CHESTS AND PIPES.

CHAMBER "D":
1. SWELL SHADES NOT ALL WORKING - PROBABLE CAUSE - CABLE DAMAGE IN CONSOLE PIT.
2. CIPHER ON VIOL I - D-2 - CLEAN MAGNET.
3. TREMOLO REGULATING VALVE SLIDE BROKEN - REPLACE - APPROXIMATE COST - $5.00.
4. ALL COVERS ON RELAYS HAVE BEEN LEFT OFF - PUT BACK.
5. THOROUGHLY CLEAN ALL PIPES AND CHESTS.

CHAMBER "E":
1. TENOR C#, VIOL CELESTE, FOOT CRUSHED - REPAIR.
2. THOROUGHLY CLEAN ALL CHESTS AND PIPES.

II. BLOWER AND GENERAL ELECTRICAL EQUIPMENT

1. BLOWER MOTOR FOUND TO BE DRY OF LUBRICANT TO THE POINT THAT BEARINGS WERE MAKING NOISE. MOTOR AND GENERATOR WERE THOROUGHLY LUBRICATED IMMEDIATELY.

[Page 2 missing]

V. GENERAL COMMENTS

WE BELIEVE THE ORGAN TO BE IN MUCH BETTER CONDITION THAN EXPECTED. ATTACHED SHEETS SHOW THAT MOST OF THE TROUBLE IS IN THE CABLES FROM THE CONSOLE TO THE JUNCTION AT THE BOTTOM OF THE PIT. WHEN CHECKING CIRCUITS FROM TERMINAL BOARD AT THE CONSOLE, A TOTAL OF 63 MANUAL CIRCUITS ARE DEAD. HOWEVER, WHEN CHECKING FROM RELAYS IN THE CHAMBER, ONLY TWO ARE DEAD AND THEY HAVE BEEN FOUND TO BE MINOR TROUBLES IN THE CHAMBERS. ONE WAS A BROKEN WIRE AT THE RELAY MAGNET AND THE OTHER REQUIRES ONLY A VALVE ADJUSTMENT ON THE RELAY.

THIS INDICATES THAT THE CABLES ARE DAMAGED. IF YOU HOLD A SERIES OF NOTES THAT ARE COMPLETELY DEAD AND LOWER THE LIFT, THESE NOTES BEGIN TO PLAY AS THE LIFT GOES DOWN. WHEN LIFT IS LOWERED, NOTES THAT DID PLAY WITH THE LEFT UP ARE NOW DEAD AND BEGIN TO PLAY ONLY WHEN THE LIFT IS RAISED AGAIN. THIS NARROWS THE TROUBLE POINT TO THE CABLES FROM THE CONSOLE TO THE JUNCTION AT THE BOTTOM OF THE PIT AND IN THE JUNCTION ITSELF. WE FEEL THAT ONCE ALL OF THIS IS REPLACED THE MANUAL PRIMARIES WILL WORK COMPLETELY.

THE SAME THING IS TRUE OF STOPS....ALL STOPS AND STOP ACTIONS CHECK OUT 100% FROM RELAY IN CHAMBERS TO STOPS THEMSELVES.

WE ARE CONFIDENT THAT WE WILL BE ABLE TO GET THE INSTRUMENT BACK INTO GOOD CONDITION ONCE AGAIN AND KEEP IT THAT WAY.

RESPECTFULLY SUBMITTED:

A. T. O. E.
SOUTHEASTERN CHAPTER

BRECK H. CAMP
SECY-TRES

BOB VANCAMP
PROGRAM CHAIRMAN

JOE G. PATTEN

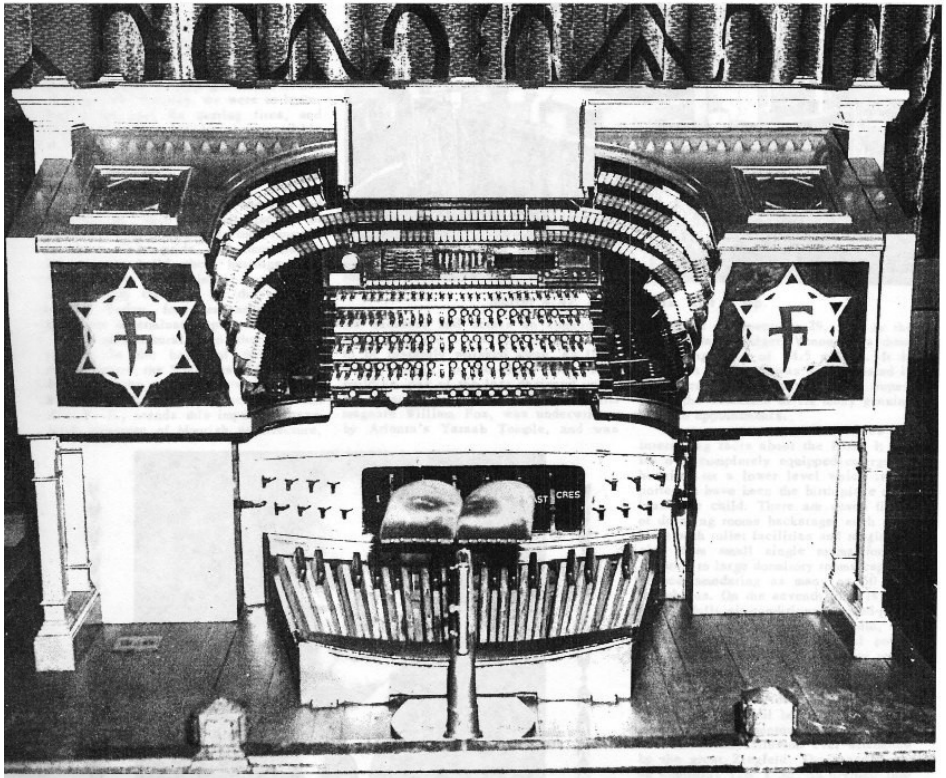
APT. SOUTHERLAND

The winter 1963 National ATOE *Theatre Organ* magazine spread on the Fox Moller:

VOL. V, NO. 4 WINTER 1963-'64

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Console of 4/42 Moller in Atlanta (Ga.) Fox Theatre. Story on Page 4.

Also In This Issue

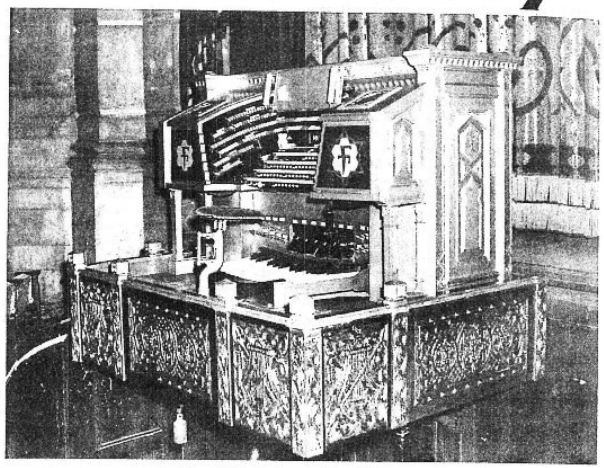
THE ATLANTA FOX STORY * *Theatre Organ On the Move*

Ann Leaf, Geo. Wright Concerts * Chapter News

RECORD REVIEWS * Wm. Wood Pipe Organ Co.

The Atlanta Fox Story

By Arli W. Southerland



Moller 4/42, Atlanta Fox. Lift at top.

ATLANTA, GEORGIA – two words which mean many things to many people: City of Progress; City of Commerce; City of Modern Structures; City of Beautiful Homes; City of Culture; City of Civic Pride. Atlanta is all these things – at least in part, perhaps, by virtue of a short visit extended the city almost 100 years ago by a Northern gentleman named Sherman. Mr. Sherman, we were to learn, had a penchant for setting fires, and while some will admit he overstayed his welcome, he did not leave before touching torch to every piece of combustible material for miles around. Atlantans have always been a warm, friendly, gentle people, and although shocked and stunned by such flagrant breach of etiquette, they nonetheless took courage in their civic pride and immediately began to rebuild their heritage with determination and single purpose of mind: "Only the best for the new Atlanta!" Today, four generations later, this same determination prevails.

It is only natural, then, that Atlanta, Georgia is the home of the South's finest theatre, the 5,000-seat FABULOUS FOX. At the corner of world-famous Peachtree Street and Ponce de Leon Ave. N. E., stands this imposing cream brick structure of Moorish architecture, its minarets and domes so completely dominating the scene that to view it is to be instantly whisked away, as if by magic carpet, to the Near East. This building, one of the last designed under the personal supervision of the late film magnate William Fox, was underwritten by Atlanta's Yaraab Temple, and was completed on November 29, 1929 by the firm of Marye, Alger, Venour at a then-staggering cost of $4.5 million. It is said that Mrs. Fox was so interested in this theatre that she personally supervised the selection of its many genuine Moorish appointments.

Noble Arnold, Manager, Fox Theatre, Atlanta

There are many unusual features and interesting facts about the FOX. It has its own completely equipped emergency hospital on a lower level which is reported to have been the birth-place of at least one child. There are seven floors of dressing rooms backstage, each complete with toilet facilities and ranging in size from small single rooms for the "stars" to large dormitory rooms capable of accommodating as many as 50 from the chorus. On the seventh floor is also found a fully air-conditioned, sound-proof rehearsal room, a broadcast studio, and a little theatre. Three special power lines coming into the main power room, located three floors below street level, provide enough power to adequately light an entire city of 60,000. The massive dimmer control board is fully automatic and its numerous staging effects can create any illusion ever attempted by the great Ziegfeld. The stage floor, an enormous 128' x 36', is divided into three sections, each on an elevator lift. Any one or all sections can be lowered 40 feet into the stage basement or raised four feet above footlight level. Its giant CinemaScope screen of 269,568 square inches requires a 35 horsepower motor to pull it into the fly loft. The 1846-seat cantilevered balcony is considered something unique in construction. A sound system of 45 speakers on the

stage, ranging in size from tiny tweeters to five-foot-square woofers, is augmented by 36 additional speakers located throughout the auditorium. The orchestra pit, composed of two sections, each on an elevator lift, can seat a symphony of 150 pieces. The gold on the decorative molding is 14 karat leaf and that in the grand foyer alone is estimated to have cost $35,000.

The auditorium, comprising an area of 65,000 square feet, simulates a Moorish courtyard. Rising from each side of the courtyard is a huge stone wall with various sized windows which are barred against "intruders." Surmounting each wall is a complex of guard posts and battlement windows. The organ chambers are concealed in the walls as balconies with heavy gold leaf screens in typical Moorish style. The walls are connected in the front by a banistered bridge which is lighted by lanterns, the bridge forming the proscenium arch. Everywhere realism is carried to its ultimate. A concrete and steel "draped canopy" extending over the balcony appears to be made of tent cloth which has already won its first bout with mildew. Overhead, the atmospheric ceiling is an electrical phenomenon, the secret of its function having never been divulged by the FOX management. Stars appear to twinkle in the midnight blue sky while soft white clouds drift slowly past. The effect is so startling that an orchestra conductor, appearing at the FOX for the first time, looked up briefly from his score and thought he was performing in an outdoor theatre. The automatic sunrise system is almost unbelievable. A timing device is employed to determine the interval between sunrise and sunset. At first, only a slight golden-pink glow is observed over the court wall. The glow increases in brilliance until the golden sun appears to be travelling diagonally across the auditorium, finally setting behind the overhead bridge in a manner befitting the most gorgeous natural sunset.

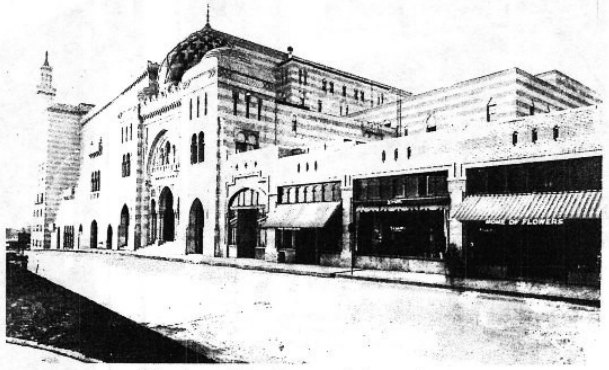
From the foregoing, it is not at all difficult to understand why "Fabulous" applies so well to the Atlanta FOX. The architecture is fabulous. The appointments are fabulous. Its facilities are fabulous. But by far the most fabulous item of interest is its Moller Deluxe 42-rank pipe organ, all under expression and located in five chambers, one above the other, two chambers on the left of the stage and three chambers on the right. From the opening of the FOX on Christmas Day, 1929, this instrument was correctly billed as the world's largest until around 1933 when the WurliTzer Co. and New York's Radio City Music Hall managed to depose it with an organ of a few more ranks. However, to this day no one has built a console quite as large. Although we have been unable to verify this, a usually reliable source suggests that from the time the console appeared on the drawing boards of its Maryland builder until its completion in the console division, all who had a hand in it went about their task with such zeal and enthusiasm that they overlooked one small detail – the console, like "Topsy," just grew so big that it was impossible to remove it through any existing exit in the factory, necessitating their tearing down a wall in order to hasten it down to Atlanta.

This console, however, finally came to rest on its own elevator lift just to the left of the orchestra pit. Its four manuals and 376 stop tabs were wired to the 3 Tibias, 16 Strings, 4 Diapasons, 4 Flutes, 12 Reeds, and 3 Vox Humanas through two relay stacks, one in Chamber "A" and the other in Chamber "D." The operation of the Moller relay is somewhat different from that of a WurliTzer and deserves a short explanation. Simply stated, each Moller relay has a corresponding pneumatic for each manual and pedal note on the console. When a circuit is closed at the console, the corresponding relay pneumatic is deflated, thereby actuating a contact bar. As the various stops are drawn at the console, a large switch pneumatic inflates in the relay causing a series of contact strips to shift position and allowing them to come in contact with the actuated contact bar.

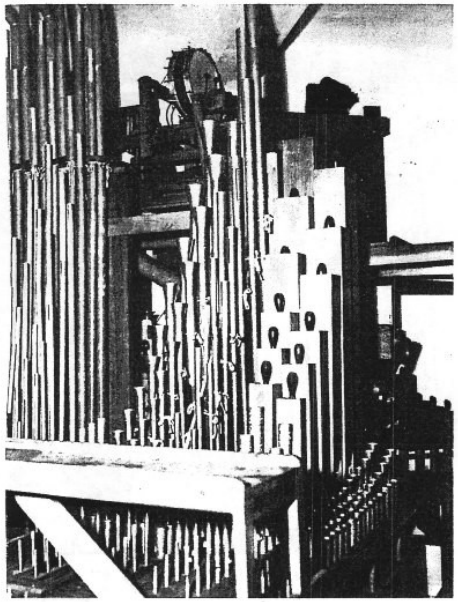
The organ, just like the FOX, enjoyed good times and suffered through other periods which might be described as "lean years." However, it was last heard publicly in 1954 at which time it was becoming increasingly taxing upon the organist's resources to find a selection, a key, and a registration in which he could get through the entire number without a series of awkward silent periods. Too, the organ's response was beginning to leave a bit to be desired. It was almost possible for the organist to perform at the console, then retire to the audience to enjoy the fruits of his labor.

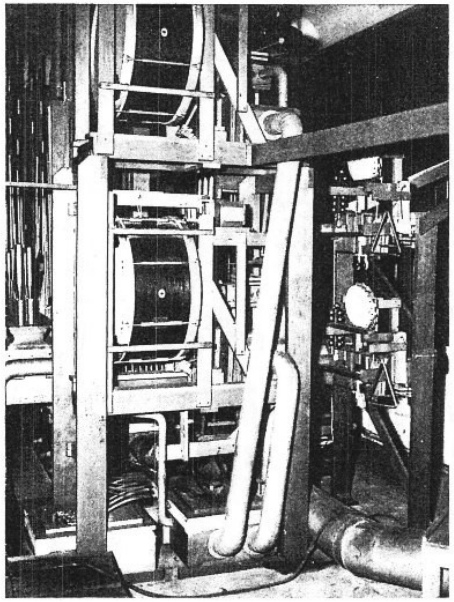
In December, 1962, ATOE President "Tiny" James and Regional Vice President Erwin Young visited Atlanta, and upon learning of the present state of this once fine instrument, made arrangements to interview Noble Arnold, city manager of the theatre chain, for the purpose of determining what his plans were for the organ and to offer the assistance of the Southeastern Chapter. Mr. Arnold, it was learned, had for many years shown an enthusiastic interest in the theatre organ. Mrs. Arnold, his wife, a very prominent musician and theatre organist, had studied with the late Jesse Crawford and on numerous occasions had substituted for the "Poet of the Organ." In his various managerial positions throughout the Carolinas and Georgia, even after the advent of the "talkies," Mr. Arnold had a long history of acquiring, replacing and rebuilding organs for his theatres and securing the best talent in the South to play them. One of his first official acts, after being transferred to Atlanta in 1951, was to have the FOX Moller restored and to sign Eddie Ford, a fine musician and excellent showman, for a long engagement. By 1954, however, the organ was again in drastic need of repair and it is not at all difficult to understand how management can become somewhat disillusioned by varying ailments diagnosed by various repairmen, as well as the exorbitant estimated cost of repairs. Mr. Arnold seemed impressed with the aims and purposes of ATOE, however, and equally impressed to learn that its membership was made up of responsible citizens whose only interest was a sincere and devoted love of theatre organs and a great desire to again hear them played. At Messrs. James' and Young's suggestion, Mr. Arnold agreed to allow an inspection of the instrument by a committee of the Southeastern Chapter and to entertain a proposal from the Chapter with regard to restoring the

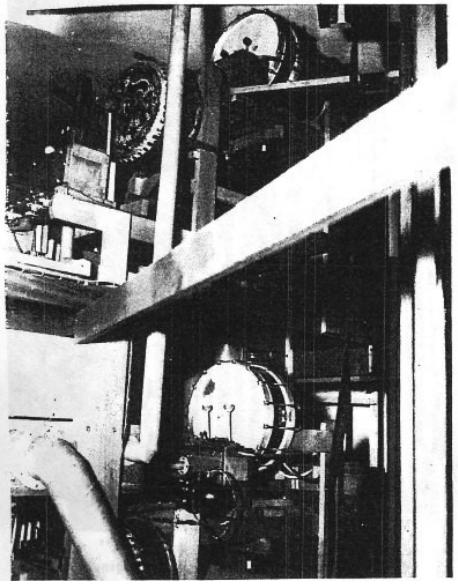
* Please turn to page 8

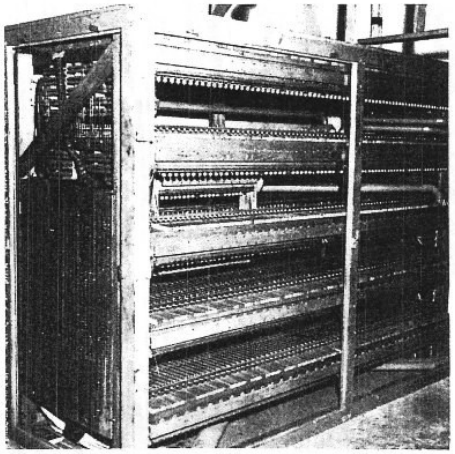


Side view of Fox Theatre, Atlanta, Georgia.

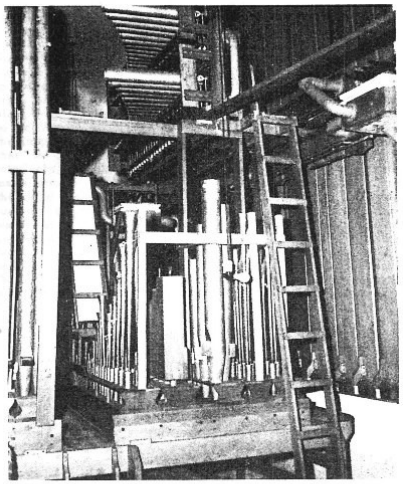




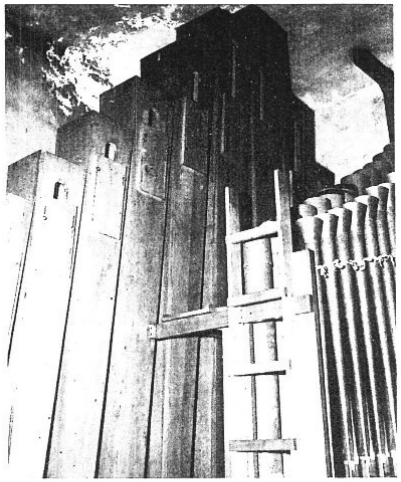




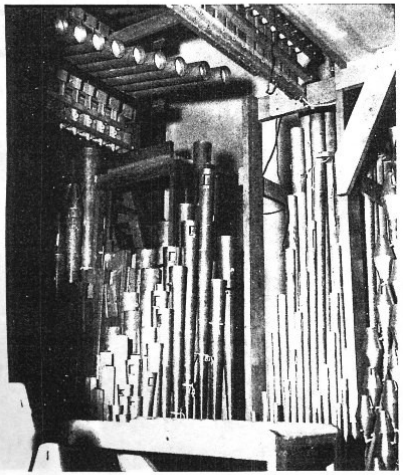
All photos on this page are of Fox Atlanta's Chamber "A." Top left photo, Kinura, Chimney Flute, Orchestral Oboe, Clarinet, Solo Violins, 3 ranks; Steamboat Whistle (lower right); Top right photo, Bass Drums, Cymbals, Tambourines, Sleigh Bells, Triangles, Castanets; photo at left, portion of Traps; photo immediately above, Relay.



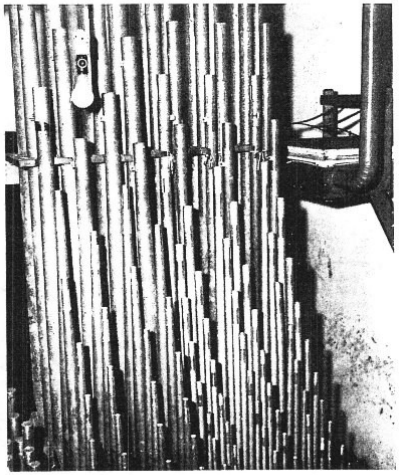
Chamber "B". Marimba, Solo Post Horn, Post Horn, Diapason, Tibia Clausa, French Trumpet.



Chamber "B". 16' Diaphone, 8' Diaphone, 8' French Trumpet.



Chamber "C". Harp, Xylophone, Saxophone, Tibia Plena, Stentor Phone, Harmonic Tuba, Concert Flute, Violin Cello.

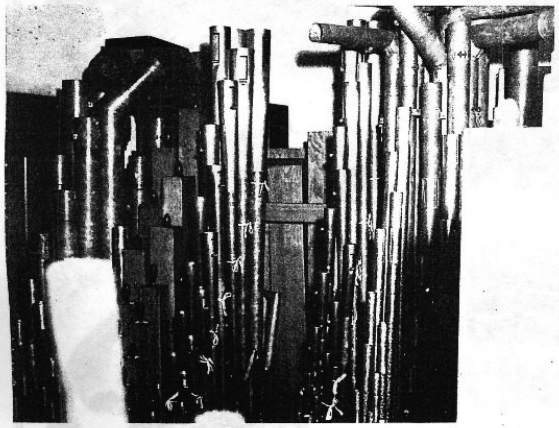


Chamber "D". Orchestral Violins, 3; Gemshorn, Gemshorn Celeste, Mezzo Vox Humana.

use thereof.

Early in 1963, under the direction of Southeastern Chapter's Chairman Carl Norvell and Vice Chairman Bob Van Camp, a committee of four was appointed to make a thorough inspection of the organ and to submit a complete report, along with estimated cost of materials, to Mr. Arnold for his consideration. As the inspection progressed, it was found that the organ, as a whole, was in relatively good condition, by far the major area of trouble being confined to the cable connecting the console with a junction board in the pit. In so many words, after years of being coiled, uncoiled, dragged across concrete, saturated with grease, jerked, popped, pulled, and stretched, the cable had "had it." Of a total of 63 dead manual circuits at the console, only two were found to be dead from the relays, involving only minor trouble. There were a few slightly damaged pipes, several broken reeds, a number of percussions needing re-stringing and/or new mallets, one or two ciphers, miscellaneous minor wind leaks, inoperative tremelos. Chamber "C" contained a reservoir which required releathering. It had been previously "repaired," obviously by a craftsman, with oilcloth and friction tape, and a "new" curtain valve had been improvised with the help of a few materials heretofore generally unknown to the organ industry: a piece of oilcloth, a broken yardstick, too-large carpet tacks, a piece of coat hanger, and a shoe lace. Necessity is undoubtedly the mother of invention – but, REALLY!

The blower room revealed dry bearings which were already approaching the



Chamber "E". Open Diapason, Flute Harmonic, Stopped Diapason, Small Trumpet, Oboe, Salicional, Dulciana.

ricated immediately. The generator, while rated at eleven volts, produced only ten volts at the console at idle and dropped to six volts when full organ was played. D. C. terminals throughout were checked and found to be loose and dirty. All rubber tubing in the console had ossified and required replacement. Ivories were missing from the manuals, key contacts were dirty, indicator lights were burned out, combination action needed adjusting, and the hinged junction boards at the rear of the console were just hanging and could more properly be described as an electrician's nightmare.

These findings were submitted to Mr. Arnold in report form and after due consideration, the Chapter was authorized to proceed with the work.

Joe G. Patten of College Park, Ga., an electrical engineer for Westinghouse Electric Corp., was selected to head the work crew, and it was his idea, calling upon previous service in the Navy, to have a clean sweepdown fore and aft prior to undertaking any repair work. It is absolutely amazing how many bottles, flash bulbs, cigarette butts, boxes, and assorted other debris can accumulate in organ chambers over a number of years. When this phase was finished, however, it was equally amazing to find how spacious the chambers actually were. Then began all the hard work. The generator was removed and completely rebuilt. Some 36,000 feet of stranded cable, to withstand the coiling and uncoiling, was connected from the console to a new junction board in the pit. A cable tray was built which would contain the coiled cable, keeping it from being ground away on the concrete floor. One

made. As November, 1963 approached, tuning and regulating was finished, and the work crew began to reap their reward. Now there was time to just sit and listen. The organ was a joy to play, its response instantaneous, its 3,556 pipes speaking with renewed clarity, no longer choked with soot and dust. Listen to those scintillating strings, those sobbing tibias, those fiery reeds, that spine-tingling post horn, and, finally, the hair-curling 16' solo post horn.

Mr. Arnold's staff painters then began applying coat after coat of gilt to the console, touching up broken pieces of ornamentation, recovering swell pedals. The Howard seat was not overlooked. It was given a new suit of red velvet edged in gold beading. Excitement pervades the FOX. Rumor has it that the organ will soon be heard at intermission. Word gets around Atlanta. People start recalling the last time they heard it played. At last, an announcement is made in the amusement section of the paper, "SPECIAL ATTRACTION – The Great Organ Plays Again – Presenting Bob VanCamp at the console tonight at 3:30 p.m., 7:30 p.m., and 9:30 p.m."

On Thanksgiving Day, 1963, at 3:30 p.m., the giant Moller Deluxe console again ascended from its resting place forty feet below for its first public appearance in almost ten years. Bob, appropriately dressed in black tie and red iridescent jacket, joyously proclaimed "Georgia On My Mind," followed by "Days of Wine and Roses," "Alley Cat," and "Valencia." The audience voiced its approval in no uncertain terms. It would be evident even to the most casual observer, based upon remarks overheard after the show, that Atlantans have a genuine love for and appreciation of this instrument.

Bob VanCamp is certainly no novice when it comes to playing the theatre organ. Back in his college days at Duke University, Bob held forth for years, even after graduation, at the 3/10 WurliTzer in the Quadrangle Theatre. He first made Atlanta his home some 17 years ago when he became affiliated with WSB Radio – "The Voice of the South," in the capacity of Announcer–Music Director. In those 17 years Bob has unquestionably become the personification of WSB's "Voice of the South." His distinctive voice is also known to millions as the announcer of the annual Atlanta Symphony concerts, the Atlanta Pops concerts, and various other cultural activities throughout the metropolitan area.

A diligent search has been made for just the right adjective to describe and identify this instrument. It is concluded, however, that anything which is truly unique need not be described; it need merely be experienced. For the sake of identification, though, some who have helped in its restoration refer simply, casually, but with great affection, to "Big Mo."

Factual excerpts from the 2008 appraisal of the Fox Moller:

Aaron Appraisal Services Inc.
Appraisal - Research - Consultation Services
1771 Clairmont Way Atlanta, Georgia 30329 USA ◆ (404) 321-6369 ◆ Fax (404) 315-9569

March 31, 2008

Ms. Michele Schuff
Historic Collections Manager
The FOX Theatre
660 Peachtree Street
Atlanta, Georgia 30308

Dear Ms. Schuff:

As requested, I conducted an appraisal on one item of personal property understood to be owned by The FOX Theatre and which was inspected at the address listed above. The appraisal examination/inspection was conducted in your presence on December 19, 2007. The objective of the appraisal was to estimate the replacement cost of the listed item for use in establishing your insurance coverage needs. The estimated cost is effective as of the final inspection date. This appraisal is to be used ONLY for the function of obtaining insurance coverage. Any other use of this appraisal (such as for selling the property or for charitable donation purposes) renders it null and void. The replacement cost stated does not reflect any additional expenses which might be incurred in purchasing a replacement item such as sales tax or shipping costs or buyers premium (if buying at auction). This summary appraisal report is intended for use by you, my Client, and your insurance agent. Materials, research reports, and notes used in preparing this appraisal report are retained in the work file. I have listed the item below along with my appraisal and comments.

In summary, the replacement cost of the appraised item is $4,800,000.00. The definition for replacement cost comparable, which was utilized, is below:

1. *Replacement cost comparable is the cost necessary to replace the item being appraised with a COMPARABLE item of property of like kind, age, quality and utility having similar wear and tear, decay or defects, and obsolescence as the items being appraised. Replacement cost comparable assumes that exact duplicates cannot be found for the property being appraised.*

After due consideration of the *Cost* and *Income* approaches which were found to be inappropriate, the appraiser has utilized the appraisal methodology known as the *Sales Comparison* or *Market Data* approach. In this report, the market data approach to valuation (the market data approach compares the item being appraised with sales of similar sold properties) has been used. In this approach, the appraiser goes directly into the market place and compares data of like or similar type property in order to estimate the value of the subject property. After the appraiser collects comparable sales data, whenever applicable these sales are analyzed for differences such as: *quality, rarity, subject matter or style, medium or materials, size, condition, period of execution, time of the sale, location of the sale, provenance, exhibitions, literature, unusual demand or fad.* Based on these comparisons the appraiser makes adjustments and reconciles the available data, thereby estimating the defined value for each item appraised.

Item 1.

Object: Theater Organ
Maker: M. P. Möller, Inc. (Hagerstown, Maryland, 1875-1992) — See Addendum for a company history.
Description: Moller Opus 5566 Theater Organ with four manuals, forty-two ranks and 3,622 pipes hidden behind two trefoil arches supported by faux balcony together with five chambers (see the Addendum - Tab #3, for a list of stops, sound effects, chambers and contents) custom built for the Atlanta FOX Theatre in 1928/29. Within the five chambers are actual instruments and objects used to create dozens of sound effects, including songbirds, sirens, a Ford horn, chimes, cymbals, and a locomotive whistle. They include (in part): Ludwig snare drums, base drums, tom tom drums, Zildgian cymbals, a bell from a 1928 RR locomotive, Ford horn, sleigh bells, Chinese blocks. The organ rests upon a Peter Clark lift (Radio City's was also created by Clark) along with a six foot Baldwin grand piano directly operated by the organ.
Condition: Overall, the condition is average. The instrument is in working order, and maintained which included previous restoration and rewiring.
Replacement Cost: $4,800,000.00
Comments: Of the list of seventeen (17) theatres and organs below showing the most notable theatre organs in the USA (shown in order of their ranks) only *one* was made by Moller and it was custom built in 1929 for the Fox Theater in Atlanta. In the words of Beauchamp C. Carr, of Atlanta Landmarks, which operates the Fox, "The Möller organ is the Fox's soul, …"

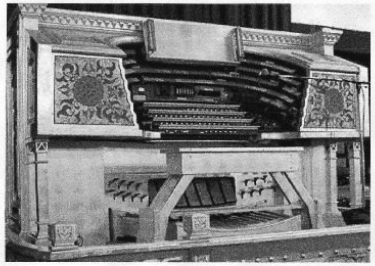
- Radio City Music Hall New York, New York - 4 manuals, 58 ranks (Wurlitzer, 1932)
- Fox Theatre, Atlanta, Georgia - 4 manuals, 42 ranks (Moller, 1929)
- Fox Theater, Detroit, Michigan - 4 manuals, 36 ranks (Wurlitzer, 1927)
- Fox Theatre, St. Louis, Missouri - 4 manuals, 36 ranks (Wurlitzer, 1927)
- Chicago Theatre, Chicago, Illinois - 4 manuals, 29 ranks (Wurlitzer, 1921)
- Shea's Performing Arts Center, Buffalo, New York, 4 manuals, 29 ranks (Wurlitzer, 1926)
- The Alabama Theatre, Birmingham, Alabama, 4 manuals, 29 ranks (Wurlitzer, 1927)
- The Rialto Square Theatre, Joliet, Illinois, 4 manuals, 28 ranks (Barton, 1926)
- Paramount Theatre, Denver, Colorado - 4 manuals, 20 ranks, 2 consoles (Wurlitzer, 1930)
- Paramount Theatre, Seattle - 4 manuals, 20 ranks (Wurlitzer, 1928)
- Byrd Theatre, Richmond, Virginia - 4 manuals, 17 ranks (Wurlitzer, 1928)
- Avalon Casino, Avalon, California - 4 manuals, 16 ranks (Page, 1929)
- Orpheum Theatre, Los Angeles, California - 3 manuals, 14 ranks (Wurlitzer, 1926)
- Michigan Theater, Ann Arbor - 3 manuals, 13 ranks (Barton, 1927)
- Redford Theatre, Detroit, Michigan - 3 manuals, 10 ranks (Barton, 1928)
- California Theatre, San Bernardino, California - 2 manuals, 10 ranks (Wurlitzer, 1928)

It was the birth of silent films in 1895 that gave rise to the theatre organ. The instrument was also referred to as a "cinema organ" or a "unit orchestra," and in the heyday of silent films, took the place of an orchestra or filled the gap between simple piano accompaniment or that of a full orchestra. Originally, the term "theatre organ" referred to a pipe organ original designed specifically to imitate an orchestra but as the instrument evolved, new designs incorporated sounds unique to the instrument itself. Theatre organs were built in large numbers and in a variety if sizes during the silent film era and into the early 1930s. Some theatre organs were as elaborate as the movie palace they were designed for. Most were made by American makers with a small number made by European organ builders.

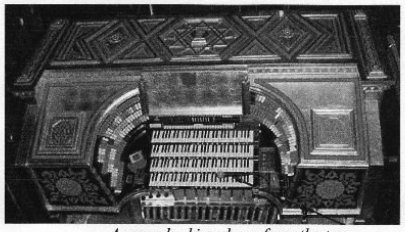
More than 7000 theatre organs were installed in American movie houses from 1915 to 1933, today, fewer than 40 remain in their original theatres and according to some sources even fewer, have been restored and are operational.

The organ is remarkable for a theatre organ because it also includes pipes for a church organ, located on top of the "bridge" over the proscenium of the stage. Thus the organ can be played as a church organ as well as a theatre organ. It is noteworthy that the Mighty Mo is among the shrinking list of instruments which remain installed in the theatre for which it was designed; many theatre organs which remain today have been preserved only through removal from their original homes.

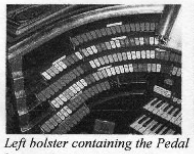
Much has been written about the Fox's Moller organ in various books and publications (see the Addendum) and the organ is featured on various recordings. The instrument is played on a regular basis particularly the summer film series and is beloved by the public.



Above image, Overall from front



As seen looking down from the top

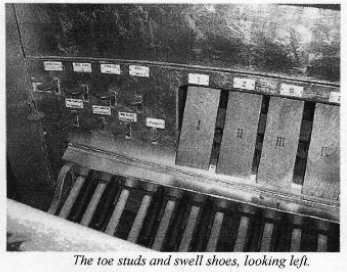


Left bolster containing the Pedal & some Accompaniment stops.

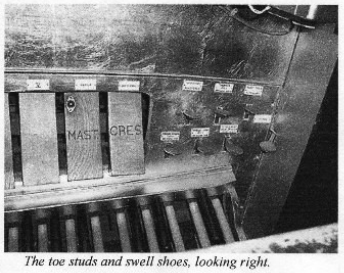
The back rail and center bolster containing the great stops, tremulants and second touches.

Right bolster curve containing the solo stops.

Right bolster containing the Orchestral stops.



The toe studs and swell shoes, looking left.



The toe studs and swell shoes, looking right.

In 2019, they destroyed the console.

To view the Master Index of all of Bob Foreman's posts, click here.

April, 2018.